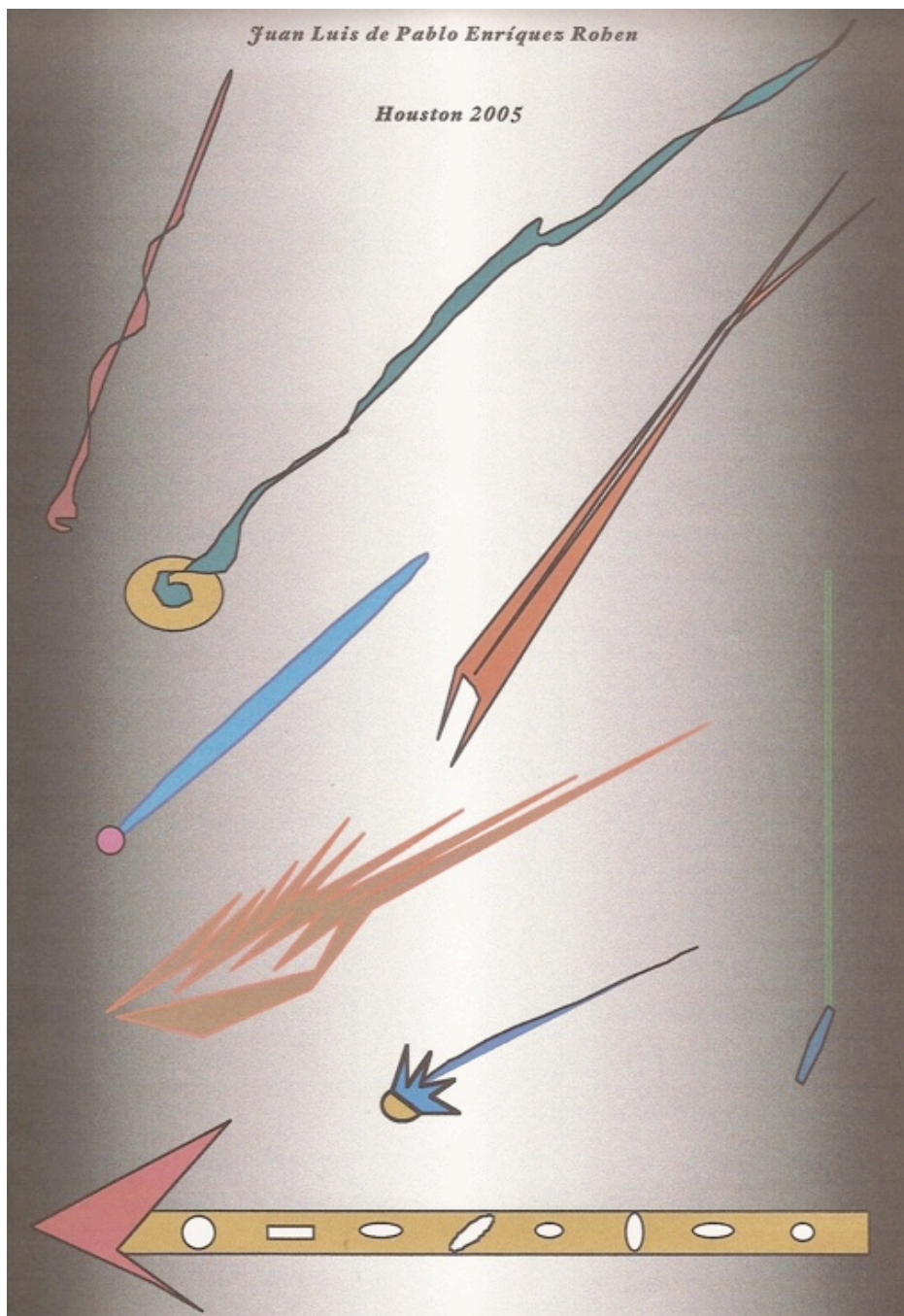


Citlalli-popoca-papálotl

A collection of comets for solo flute



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Notes on composition:

In the spoken Aztec tongue, *Náhuatl*, the word *Citlalli* means ‘star’ and the word *Popoca* means ‘that which smokes’. Both of these words together mean comet; in other words, ‘the stars that smoke’. For the present composition the word *Papálotl*, which means ‘butterfly’ is added to resemble the elliptical path of interior and exterior comets around Jupiter and the Sun and to comment on the ancient history of the planet Venus, believed to have been once a comet captured by the Sun’s gravitational forces. The pitch material is based on a particular sequence that I have come to admire for many years already; a serial fibonacci set that remains for me as a marvelous thing indeed:

7 8 9 e 2 6 e 5 0 8 5 3 2 3 5 8 0 5 e 6 2 e 9 8 7

7 6 5 3 0 8 3 9 2 6 9 e 0 e 9 6 2 9 3 8 0 3 5 6 7

The purpose of this piece is to present a composition, serial in structure but free in spirit.

Being a musician I have always used both sides of my brain when playing or composing music. It is clear to me now that true musicians are capable of using successfully both hemispheres while at our precious task. It appears that in my music I have invited a bringing to a reconcile of the rational world and the emotional world. Melodic contour and pitch center allows me to remain lyrical while numbers allow me to calculate and control my artistic and scientific views.

In using this intervallic sequence I have found many interesting connections and coincidences or correspondences between its numbers and the Sun, its planets and the following different kinds of stars and celestial objects. For example, in one of my musical analysis I discovered that the sum of the numbers of both sequences added up to 365, which makes the series to my amazement, quite related to the Sun and its calendaric measure on Earth.

It has always been of my interest to discover amusing things, however the most important thing for me as a musician is that these pieces do work well and present coherence and beauty at least to my ear and eye.

Notes on performance:

Although the piece is to be played on a fast tempo, the flutist can take a reasonable amount of liberty in the performance according to the versatility of his/her instrument and the tempo at which the articulations can be all successfully produced.

Notes on articulations:

Over-blowing:

(Airoso).

Breath consonant and vowel to produce a very whispered sound:

(Percussive).

Attack with tongue to produce a short percussive sound (more tongue than note).

Quarter-tones: Produce one noticeable quarter tone lower:

Key-clicks: Use the specified key to produce a percussive sound:

Whistle-tones: The note in parenthesis is to be fingered as fundamental. Each whistle tone could be approximated (The sound has to come out of the instrument with a reasonable amount of freedom).

I am very grateful to have worked and collaborated with my friend Gerardo Flores Pacheco. His incredible knowledge of the instrument led me to better write and understand this material. Furthermore, I wish to acknowledge his incredible sense of musicianship which has added much to the premiere performance of the work. Luckily, we will have, in the near future, many opportunities to work together again; something that I look forward with a lot of enthusiasm. ¡Gracias Amigo!

Juan Luis

Citlallipopocapapálotl

Una colección de cometas para Flauta

Para mi buen amigo Gerardo Flores Pacheco

I

Juan Luis de Pablo Enríquez Rohen

2005

Presto articolato

Flauta

frullato

f

sf

p

mf

f

Vibrato

sf p

f

mf

mp

frullato

pp

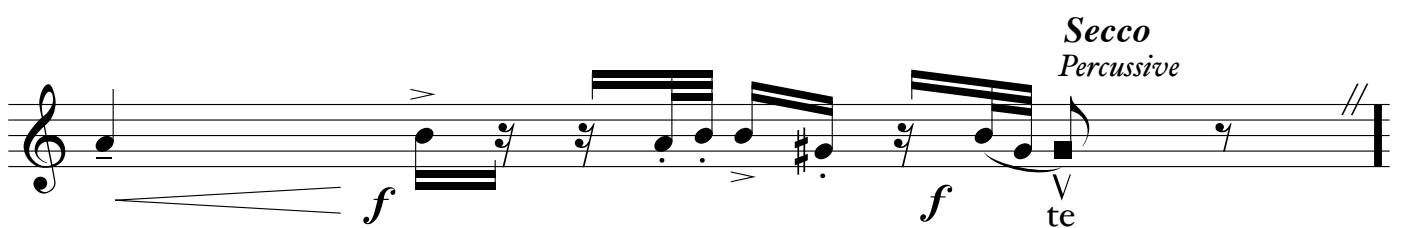
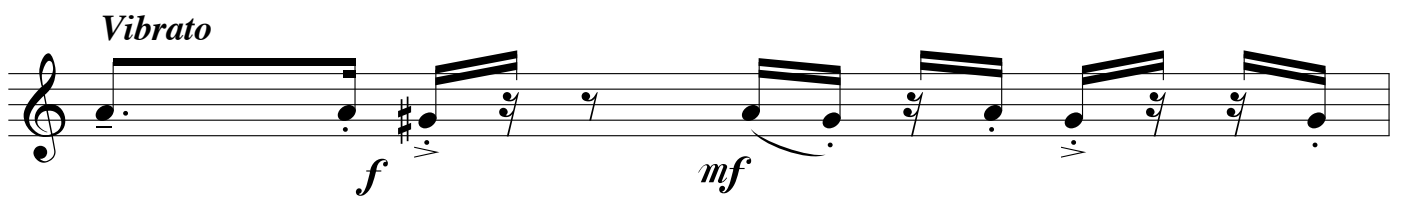
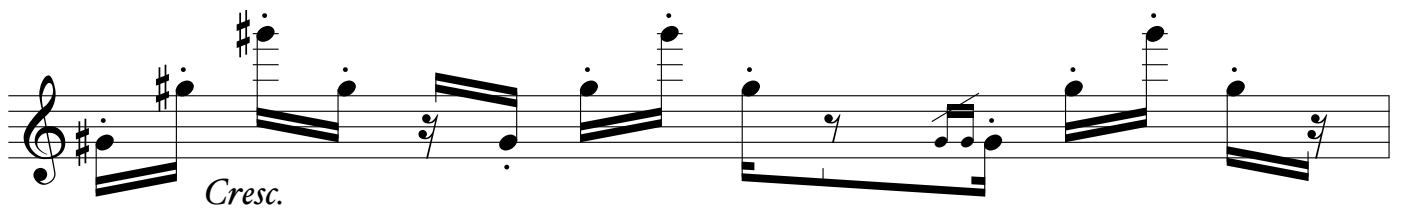
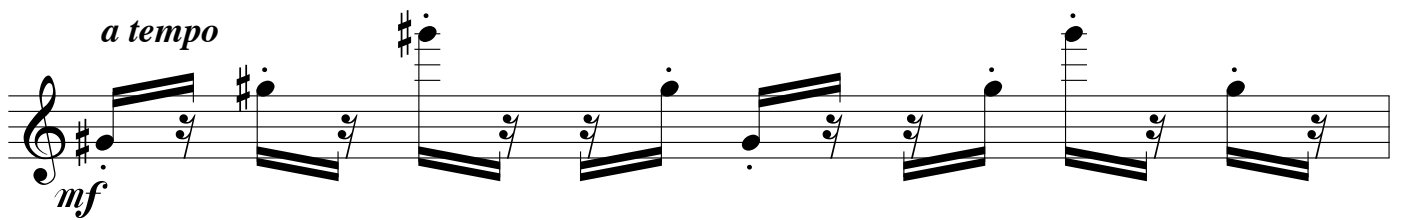
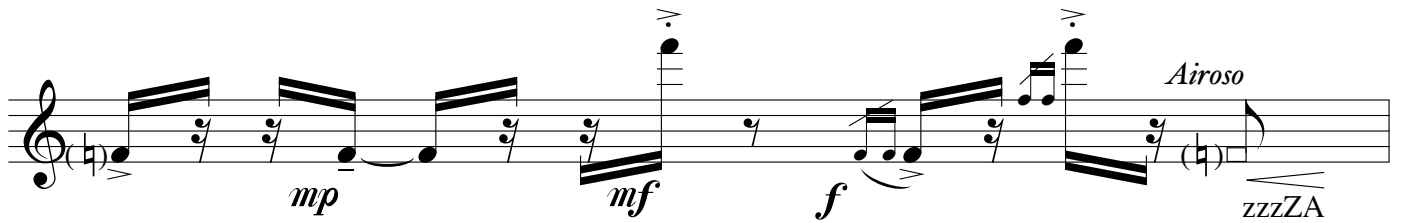
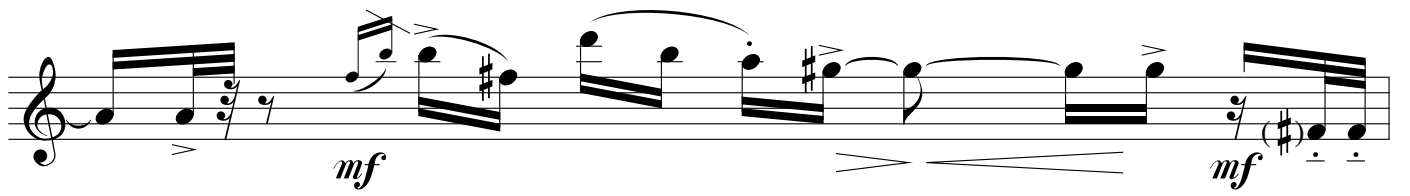
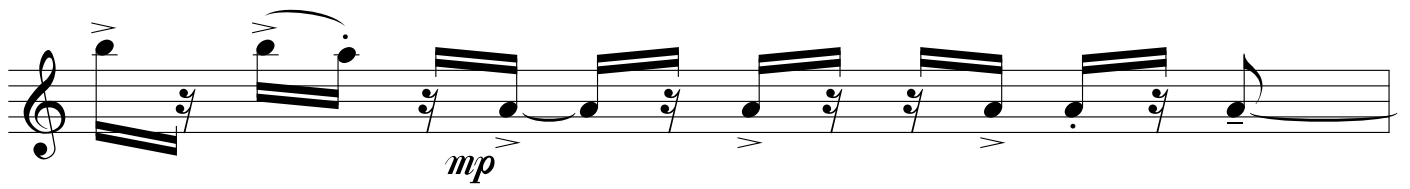
mp

f

Vibrato

f

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II

Musical score for section II, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#). The dynamics are marked as follows: *mf* (measures 1-2), *f* (measures 3-4), *mp* (measure 6), and *mf* (measure 8). The section concludes with a *frullato* (trill) in measure 10.

III

Musical score for section III, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#). The dynamics are marked as follows: *f* (measures 1-2), *mf* (measures 3-4), *f* (measures 5-6), *mf* (measures 7-8), and *f* (measures 9-10). The section concludes with a *frullato* (trill) in measure 10.

IV

Liberamente, quasi improvvisato

VII

frullato

mp *mf*

mp

Vibrato

mf

f

Airoso *Percussive* *rallentando*

mf

zzzZA

te

Airoso

mp *p*

zzzZA

VIII

A tempo primo

frullato

f *sfp*

(Whispered)

Ci tla - lli - po - po - ca pa pá - lo - tl

f *mf*